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eps.-Miracle of Gar-Anlaf. 1907.



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TO THE ORPHEUS CLUB AND MR. FRITZ SCHEEL  
AS A TOKEN OF ESTEEM AND FRIENDSHIP

WASSILI LEPS

OP. 15

The Miracle of  
Gar-Anlaf

A CANTATA

FOR CHORUS OF MEN'S VOICES  
AND ORCHESTRA



POEM BY JOHN LUTHER LONG

VOCAL SCORE

*605*

NEW YORK : G. SCHIRMER









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*J. Frank St. John  
Boston*

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## THE MIRACLE OF GAR-ANLAF

Gar-Anlaf and Haligar's daughter  
Fled far on the outflowing tide  
From battles and scarrings and slaughter—  
Gar-Anlaf would make her his bride.

They dreamed of some land far from warring,  
Some people of peace and of love,  
Who spent life in singing and soaring—  
Where morning stars glittered above.

For, Anlaf made sagas and sang them,  
In days when the sword ruled the world,  
Made poems to trees where he'd hang them,  
To meadows where oft he lay curled.

And, while the great chief and his warmen  
Were counting their captives and loot,  
Gar-Anlaf, adrift, without oarmen,  
Wove verses to fit Illing's lute.

. . . . .  
Now, Haligar hated all peacemen  
And lived with his sword never sheathed;  
He roared when he knew that this easeman—  
This poet and singer—had breathed  
Of the thing he called love to his Illing—  
"A maker of sagas! A scribe!  
Out, sailors, and make a swift killing—  
My daughter shall be your fair bribe!  
Out—out with the coracle, henchmen!  
First fill every quiver with steel!  
The longest of oars for the benchmen,  
And after with hot-hissing keel!"

"No harm to his daughter—his Illing—  
But mangle the scribbler, my men!  
Who first fleshes arrow he's willing  
Shall husband the jade there and then!"

### THE MIRACLE OF GAR-ANLAF

Now, Illing was fair as a moonray,  
And lissome as willows in spring;  
In every fond member a rune lay,  
With lips waiting always to sing.

Her laughter was like bubbling waters,  
Her smile was a peace-flag unfurled,  
She was the gods' fairest of daughters—  
A rose in the wreath of the world.

. . . . .

"O, Love is of masters the master—  
O, Love is the king of the world!"

"Can you keep the wild eagle from soaring?  
Can you keep the wild dove from its mate?"

"O, vengeance is small in comparing  
With Love, which keys Heaven's own gate!"

"O, Love is of masters the master—  
O, Love is the king of the world!"

. . . . .

Now hasted they into the birling,  
And made the great oarlocks to smoke,  
The ship against fretted waves hurling,  
They shortened the chase with each stroke.

. . . . .

Unheeding lay Anlaf and Illing  
Together where sun and wind lured;  
Love's joy all their being was filling,  
Love's peace all their sighings had cured.

They lay crooning staves to each other  
From out some late song he had writ--  
"By Odin!" cried Haligar. "Smother  
Death's doom on him as he doth sit!"

Scarce said, when a shower of arrows  
Fled themward—and still they sang on;  
The life which seemed scarce worth a sparrow's  
Survives, and the arrows clang on!

. . . . .

### THE MIRACLE OF GAR-ANLAF

Perhaps some god guarded the birling  
From devil's foul churls serving Hate,  
Cloud-hidden and futile bolts hurling—  
Sure, love-gods forefended ill-fate!

For, by a wild whirl of waves neighbored,  
And menaced by current and rock,  
Though sailors and oarsmen all labored—  
The warboat became a dull block!

And up in the air seemed grim laughter,  
The water had faces which mocked,  
While sinuous forms followed after—  
Hands rose and the futile boat rocked.

. . . . .

"Haste! Turn ye the impotent havel!  
And steer ye the only way—back!  
For us is that *one* way to travel—  
The gods themselves point it, alack!"

"For, peace is more strong than all warring,  
And love is more mighty than hate.  
Can you keep the wild eagle from soaring?  
Can you keep the wild dove from its mate?"

And, lo! as they turned from disaster,  
A song on their evening unfurled:  
"O, Love is of masters the master!  
O, Love is the king of the world!"

JOHN LUTHER LONG

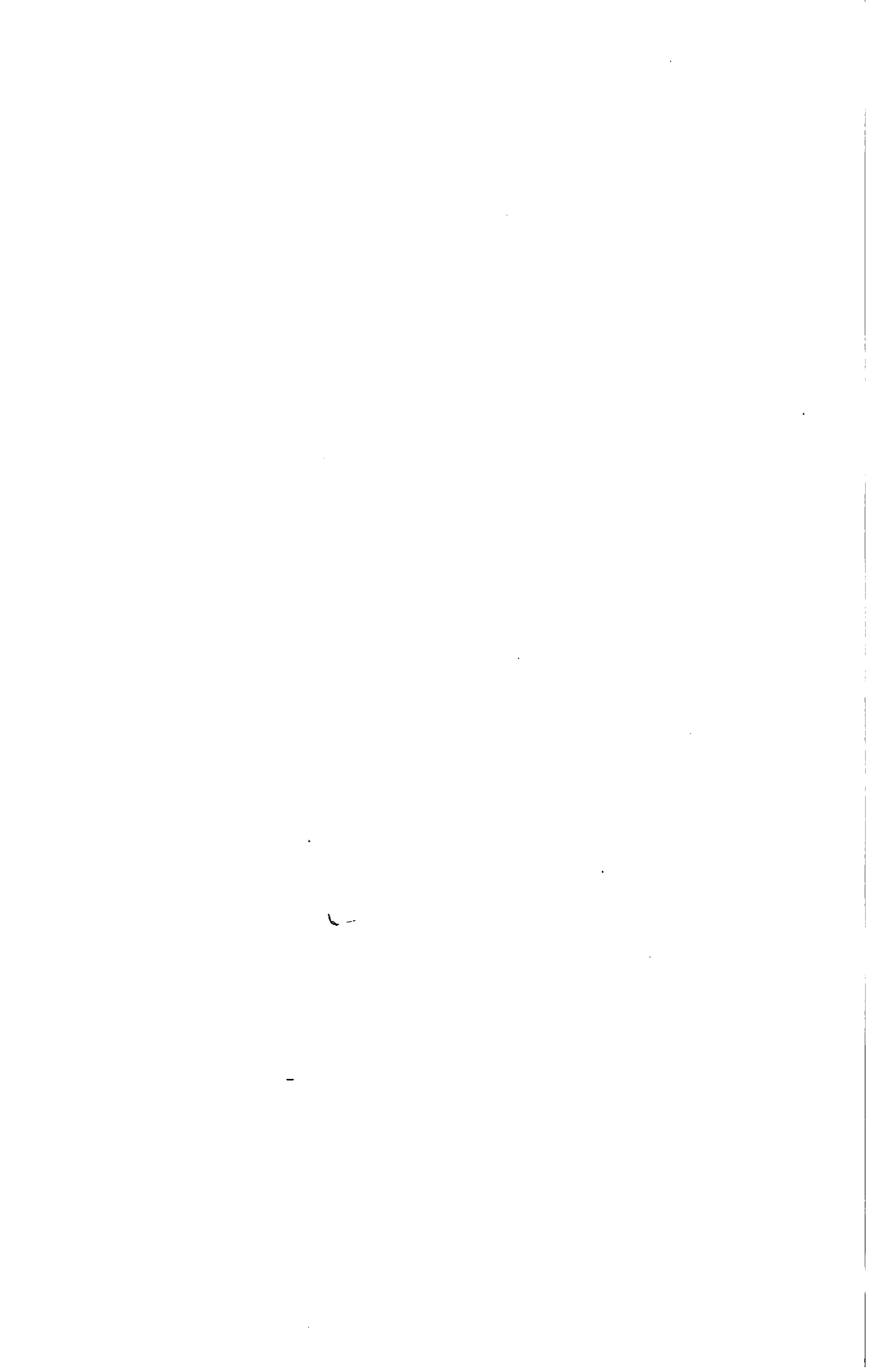


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# The Miracle of Gar-Anlaf

## A Cantata

Words by  
John Luther Long

Music by  
Wassili Leps  
Op. 15

**Piano**

*a piacere*

*ritard.*

French horn

**Allegro**

**Horns, Trumpets**

*f marcato*

*a tempo ma meno mosso*

*ritard.*

①

*a tempo*

*f* *ff* *rit.*

②

*rit.* Kettledr.

③ **Meno mosso**  
Trombones & Horns

④ **Molto meno mosso**  
*a piacere*  
*con espressione*

⑤ **Tempo I**

*ritard.*

⑥ **Meno mosso**

⑦ **Molto meno mosso**

8

*dolce ritard.*

*molto ritard.*

**Allegro moderato**

Tenor I *f* 9

Tenor II

Chorus

Bass I *f*

Bass II *f*

Gar - An - laf and Ha - li - gar's daugh - ter Sailed

Gar - An - laf and Ha - li - gar's daugh - ter Sailed

Gar - An - laf and Ha - li - gar's daugh - ter Sailed

Gar - An - laf and Ha - li - gar's daugh - ter Sailed

**Allegro moderato**

*molto cresc.*

9

*mf*

far, sailed far on the out - flow - ing

*mf*

far, sailed far on the out - flow - ing

*mf*

far, sailed far on the out - flow - ing

*mf*

far, sailed far on the out - flow - ing

*mf*

⑩

tide From bat-tles and scar-rings, from

tide From bat-tles and scar-rings, from

tide From bat-tles and scar-rings, from

tide From bat-tles and scar-rings, from

⑩

bat-tles and scar-rings and slaugh - ter\_ Gar - *con bravura*

bat-tles and scar-rings and slaugh - ter\_

bat-tles and scar-rings and slaugh - ter\_

bat-tles and scar-rings and slaugh - ter\_

⑪

An laf would make her his bride, *con bravura* his

Gar - An - laf would make her his bride, *con bravura* his

Gar - An - laf would make her his *con bravura*

Gar -

⑪

*con bravura*

bride, his bride, his

bride, his bride, his

bride, his bride, his

An - laf would make her his bride, his bride, his

bride.

bride.

bride.

bride.

Un poco meno mosso  
⑫ *dolce espressivo*

*dolce* They dreamed of some land far from

They dreamed of some land far from

*espressivo* They dreamed of some land far from

Un poco meno mosso

They dreamed of some land far from

Un poco meno mosso  
⑫ *dolce espressivo*

They dreamed of some land far from

**Più mosso**

war - ring, Some peo - ple of peace and of love,  
 war - ring, Some peo - ple of peace and of love,  
 war - ring, Some peo - ple of peace and of love,  
 war, Some peo - ple of peace and of love,

**Più mosso**

Who spent life in sing - ing and soar - ing *rit.*  
 Who spent life in sing - ing and soar - ing *rit.*  
 Who spent life in sing - ing and soar - ing *rit.*  
 Who spent life in sing - ing and soar - ing *rit.*

*dim. e rit.*

**13 Meno mosso**

In bliss, as the stars there a - bove. *rit.*  
 In bliss, as the stars there a - bove. *rit.*  
 In bliss, as the stars there a - bove. *rit.*  
 In bliss, as the stars there a - bove. *rit.*

**13 Meno mosso**

*rit.*

⑭ *p*

For An-laf made sa-gas and sang them, Made

*p* For An-laf made sa-gas and sang them, Made.

For An-laf made sa - - gas, In days when the sword ruled the

⑭ For An-laf made sa - - gas, In days the sword ruled the

*mp*

*largamento* *mf*

po - ems to trees. where he'd hang them,

po - ems to trees where he'd hang them,

*largamento*

world, Made po - ems to trees where he'd hang them, To

world, Made po - ems to trees, and To

*largamento*

*dim.* *ritard.* ⑮ *Tempo I*

To mead-ows where oft he lay curled.

*dim.* *ritard.*

To mead-ows where oft he lay curled.

*dim.* *ritard.*

mead - ows where oft he lay curled. And

*dim.* *ritard.*

mead - ows where oft he lay curled. And

⑮ *Tempo I*

*dim.* *ritard.* *p*



*poco a poco cresc.*

Were count - ing their cap - tives and

*poco a poco cresc.**poco a poco cresc.*

Were count - ing their cap - tives and

while the great chief and his war - men Gar -

*poco a poco cresc.*  
while the great chief and his war - men Gar -*poco a poco cresc.*

loot, Wove vers - es to fit Il - ling's

loot, Wove vers - es to fit Il - ling's

An - laf, a-drift with-out oar-men, Now

An - laf, a-drift with-out oar-men, Now

lute. Now Ha - li - gar hat - ed all

lute. Now Ha - li - gar hat - ed all

Ha - li - gar hat - ed all peace-men, hat - ed all

Ha - li - gar hat - ed all peace-men, hat - ed all

peace - - men, And lived with his sword nev - er

peace - - men, And lived with his sword nev - er

peace - - men, And lived with his sword nev - er

peace - - men, And lived with his sword nev - er

sheathed, Now Ha - li - gar hat - ed all

sheathed, Now Ha - li - gar hat - ed all

sheathed, Now Ha - li - gar hat - ed all

sheathed, Now Ha - li - gar hat - ed all

sheathed, Now Ha - li - gar hat - ed all

peace - men, He roared when he knew that this

peace - men, He roared when he knew that this

peace - men, He roared when he knew that this

peace - men, He roared when he knew that this

## Agitato

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: ease - - man, This. The music is in a minor key with a 4/4 time signature. The vocal lines are simple, with long rests for the word 'ease' and a single note for 'man' and 'This'.

## Agitato

Piano accompaniment for the first system. The right hand features a rapid, ascending scale-like pattern, while the left hand plays a more rhythmic, eighth-note accompaniment. The tempo is marked 'Agitato'.

Four vocal staves with lyrics: po - et and sing - - er, had. The vocal lines are simple, with long rests for the word 'po' and a single note for 'et', 'and', 'sing', 'er', and 'had'.

Piano accompaniment for the second system. The right hand features a rapid, ascending scale-like pattern, while the left hand plays a more rhythmic, eighth-note accompaniment. The tempo is marked 'Agitato'.

Four vocal staves with lyrics: breathed Of the. The vocal lines are simple, with long rests for the word 'breathed' and a single note for 'Of' and 'the'.

Piano accompaniment for the third system. The right hand features a rapid, ascending scale-like pattern, while the left hand plays a more rhythmic, eighth-note accompaniment. The tempo is marked 'Agitato'.

thing he called love to his

thing he called love to his

thing he called love to his

thing he called love to his

Il - ling "A

Il - ling "A

Il - ling "A

Il - ling "A

mak - er of sa - gas! A

mak - er of sa - gas! A

mak - er of sa - gas! A

mak - er of sa - gas! A

scribe! scribe! scribe! scribe!

This system contains measures 1 through 4. The first four staves are vocal parts, each with a long, sustained note and the instruction "scribe!". The piano accompaniment consists of two staves with a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.

This system contains measures 5 through 8. The vocal parts continue with sustained notes. The piano accompaniment features a more complex eighth-note pattern in the right hand, with some notes beamed together, while the left hand maintains a steady eighth-note accompaniment.

⑰ Tempo I

ff Out, ff Out, ff Out, ff Out,

This system contains measures 9 through 12. The vocal parts are silent. The piano accompaniment features a series of chords in the right hand, each marked with a forte (ff) dynamic and the instruction "Out,". The left hand continues with a steady eighth-note accompaniment.

⑰ Tempo I

ff

This system contains measures 13 through 16. The vocal parts are silent. The piano accompaniment features a series of chords in the right hand, each marked with a forte (ff) dynamic. The left hand continues with a steady eighth-note accompaniment.

(18)

sail - ors, and make a swift kill - ing, out, sail - ors,

sail - ors, and make a swift kill - ing, out,

sail - ors, and make a swift kill - ing, out,

sail - ors, and make a swift kill - ing, out, sail - ors, and make a swift

(19)

and make a swift kill - ing, out, and make a swift kill - ing,

sail - ors, and make a swift kill - ing, out, and

sail - ors, and make a swift kill - ing, out, and make a swift

kill - ing, out, and make a swift kill - ing, a swift

(20) *molto marcato*

out, and make a swift kill - ing, My daugh - ter shall be

make a swift kill - ing, make a swift kill - ing, My daugh - ter shall be

kill - ing, out, and make a swift kill - ing, My daugh - ter shall be

kill - ing, out, and make a swift kill - ing, My daugh - ter shall be

(20)

your fair bribe!" His daugh-ter our  
 your fair bribe!" His daugh-ter our  
 your fair bribe!" His daugh-ter our bribe!  
 your fair bribe!" His daugh-ter our bribe!

*p*

bribe! His daugh-ter our bribe! "Out, out with the cor-a-cle,  
 bribe! His daugh-ter our bribe! "Out, out with the cor-a-cle,  
 His daugh-ter our bribe! "Out, out with the cor-a-cle,  
 His daugh-ter our bribe! "Out, out with the cor-a-cle,

*ff* (21)

hench-men! First fill ev - 'ry quiv - er with steel! And  
 hench-men! First fill ev - 'ry quiv - er with steel! And  
 hench-men! The long - est of oars for the  
 hench-men! The long - est of oars for the

af - ter, and af - ter with hot-hiss - ing keel!"

af - ter, and af - ter with hot-hiss - ing keel!"

benchmen, And af - ter with hot-hiss - ing keel!" "No

benchmen, And af - ter with hot-hiss - ing keel!" "No

(22) His il - - ling - But man - - gle the

His il - - ling - But man - - gle the

harm to his daughter, his il - - ling - But man - - gle the

harm to his daughter, his il - - ling - But man - - gle the

(22) scrib - - bler, my men! Who first flesh-es

scrib - - bler, my men! Who first flesh-es

scrib - - bler, my men! Who first flesh-es

scrib - - bler, my men! Who first flesh-es



ar-row he's will- -ing Shall

ar-row he's will- -ing Shall

ar-row he's will- -ing Shall

ar-row he's will- -ing Shall

*molto rit.* *fff a tempo*  
hus-band the jade there and then!"

*molto rit.* *fff a tempo*  
hus-band the jade there and then!"

*molto rit.* *fff a tempo*  
hus-band the jade there and then!"

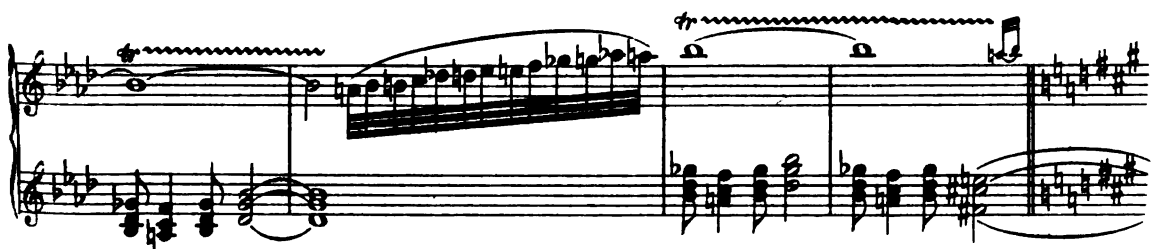
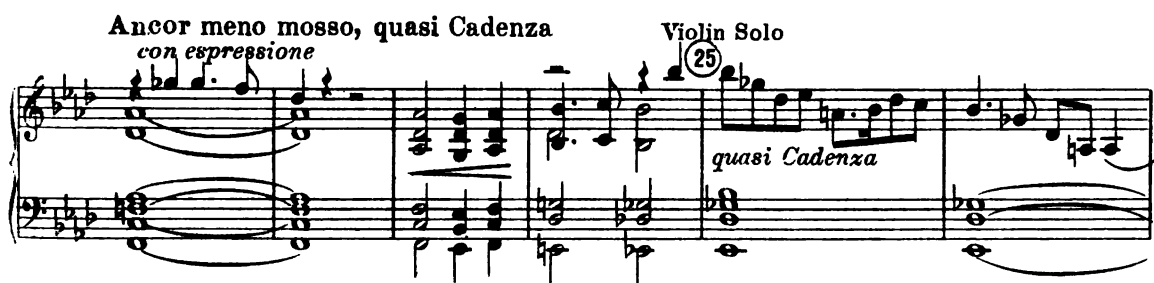
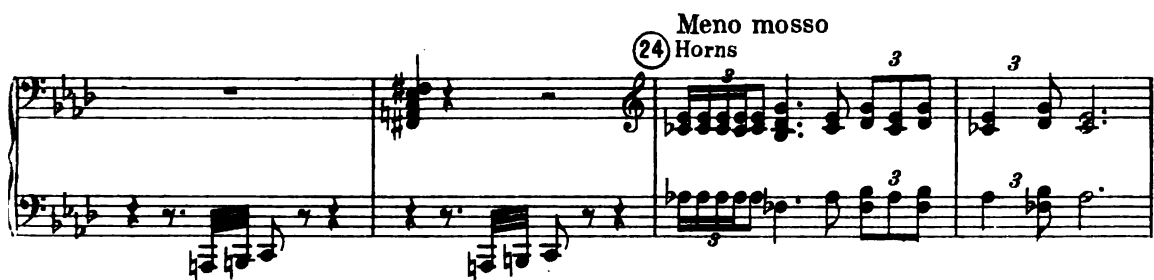
*molto rit.* *fff a tempo*  
hus-band the jade there and then!"

*a tempo*

*molto rit.*

23

8



8

Horn

*ritard.*

Andante molto  
*with freedom*

(27) Tenor I  
Now Il - ling was fair as a

Tenor II *with freedom*  
Now Il - ling was fair as a

Bass I *with freedom*  
Now Il - ling was fair as a

Bass II *with freedom*  
Now Il - ling was fair as a

(27) Andante molto

Harp

moon-ray, And lis - some as willows in spring, In ev - 'ry fond mem - ber a

moon-ray, And lis - some as willows in spring, In ev - 'ry fond mem - ber a

moon-ray, And lis - some as willows in spring, In ev - 'ry fond mem - ber a

moon-ray, And lis - some as willows in spring, In ev - 'ry fond mem - ber a

rune lay, With lips wait-ing al-ways to sing.

rune lay, With lips wait-ing al-ways to sing.

rune lay, With lips wait-ing al-ways to sing.

rune lay, With lips wait-ing al-ways to sing.

Her laugh-ter was like bub-bling wa-ters,

Her laugh-ter was like bub-bling wa-ters,

Her laugh-ter was like bub-bling wa-ters,

Her laugh-ter was like bub-bling wa-ters,

Strings trem.

Her smile was a peaceflag un-furled,

Her smile was a peaceflag un-furled,

Her smile was a peaceflag un-furled,

Her smile was a peaceflag un-furled,

accel.

(29)

*a tempo*

She was the gods' fair-est of daughters, A

She was the gods' fair-est of daughters, A

She was the gods' fair-est of daughters, A rose, a

She was the gods' fair-est of daughters, A

(29)

*a tempo*

rose in the wreath of the world.

rose in the wreath of the world.

rose in the wreath of the world.

rose in the wreath of the world.

(30)

Now Il-ling was fair as a moon-ray, And lis-some as

Now Il-ling was fair as a moon-ray, And lis-some as

Now Il-ling was fair as a moon-ray, And lis-some as

Now Il-ling was fair as a moon-ray, And lis-some as

(30)

wil-lows in spring, In ev-'ry fond mem-ber a rune lay, With lips wait-ing

wil-lows in spring, In ev-'ry fond mem-ber a rune lay, With lips wait-ing

wil-lows in spring, In ev-'ry fond mem-ber a rune lay, With lips wait-ing

wil-lows in spring, In ev-'ry fond mem-ber a rune lay, With lips wait-ing

always to sing.

always to sing.

always to sing.

always to sing.

*ritard.*

**Tranquillo**  
*con molta espressione*

*a tempo*

32 *con passione*  
 "O, Love is of mas-  
*con passione*  
 "O, Love is of mas-  
*con passione*  
 "O, Love is of mas-  
*con passione*  
 "O, Love is of mas-

32 *con passione*

ters the mas-ter, O, Love is the King of the world!"  
 ters the mas-ter, O, Love is the King of the world!"  
 ters the mas-ter, O, Love is the King of the world!"  
 ters the mas-ter, O, Love is the King of the world!"

33  
 "Can you keep the wild ea-gle from  
 "Can you keep the wild ea-gle from  
 "Can you keep the wild ea-gle from  
 "Can you keep the wild ea-gle from

33

soar - ing? Can you keep the wild dove from its mate? O, vengeance is

soar - ing? Can you keep the wild dove from its mate? O, vengeance is

soar - ing? Can you keep the wild dove from its mate? O, vengeance is

soar - ing? Can you keep the wild dove from its mate? O, vengeance is

small in comparing With Love, which keys Heaven's own gate!

**34**  
*fff* con somma pas -  
O Love is of mas -

small in comparing With Love, which keys Heaven's own gate!

*fff* con somma pas -  
O Love is of mas -

small in comparing With Love, which keys Heaven's own gate!

*fff* con somma pas -  
O Love is of mas -

small in comparing With Love, which keys Heaven's own gate!

*fff* con somma pas -  
O Love is of mas -

**34**  
*fff* con somma pas -



The image displays a page of a musical score for a piece titled "The King of the World". The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

The vocal parts are arranged in four staves at the top. The lyrics are: "ters the mas - ter, O, Love is the King of the world!" The word "sione" is written above the first staff of each vocal part.

The piano accompaniment is written in two staves below the vocal parts. It features a variety of musical notations, including chords, arpeggios, and dynamic markings such as *ff* (fortissimo), *dimin.* (diminuendo), *p* (piano), and *pp* (pianissimo). A section of the piano part is marked with a circled number 35 and the instruction "Violin trem." (Violin tremolo).

At the bottom of the page, there is a section marked with a circled number 36 and the tempo instruction "Allegro". This section features a bass line with a strong, rhythmic pattern.

8

*ff*

8

*Maestoso*

*8va bassa*

(37)

*ritard.*

8

8

(38)

*a tempo*

8

8

*ff*

*ritard.*

3

8

3

39 *a tempo*

Now hast-ed they in - to the bir - ling, And

Now hast-ed they in - to the bir - ling, And

Now hast-ed they in - to the bir - ling, And

Now hast-ed they in - to the bir - ling, And

40 *Tempo I*

Now hast-ed they in - to the bir - ling, And

Now hast-ed they in - to the bir - ling, And

Now hast-ed they in - to the bir - ling, And

Now hast-ed they in - to the bir - ling, And

made, and made the great oar-locks to

made, and made the great oar-locks to

made, and made the great oar-locks to

made, and made the great oar-locks to

smoke, The ship a-against fretted waves, the  
 smoke, The ship a-against fretted waves, the  
 smoke, The ship against fretted waves hurl - ing, the  
 smoke, The ship against fretted waves hurl - ing, the

(41)

ship a-against fretted waves hurl - ing, They  
 ship a-against fretted waves hurl - ing,  
 ship a-against fretted waves hurl - ing,  
 ship a-against fretted waves hurl - ing,

(42) *con bravura*  
 shorten'd the chase with each stroke, they  
*con bravura*  
 They short-en'd the chase with each stroke, they  
*con bravura*  
 They short-en'd the chase with each  
*con bravura*  
 They

(42)  
*con bravura*

short- - - - -end the  
short- - - - -end the  
stroke, they short - - -end the  
short- -end the chase with each stroke, the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "short- - - - -end the", "short- - - - -end the", "stroke, they short - - -end the", and "short- -end the chase with each stroke, the". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a key signature of two flats and a common time signature.

chase with each stroke.  
chase with each stroke.  
chase with each stroke.  
chase with each stroke.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "chase with each stroke.", "chase with each stroke.", "chase with each stroke.", and "chase with each stroke.". The piano accompaniment continues with a similar melodic and harmonic structure.

*ritard.*

The third system of the musical score shows the vocal parts with rests, indicating a pause in the vocal lines. The piano accompaniment continues, with a key signature change to one flat and a tempo marking of *ritard.* (ritardando) appearing in the right hand.

45

Meno mosso

ritard.

Un-heed-ing lay An-laf and Il-ling

Un-heed-ing lay An-laf and Il-ling

Un-heed-ing lay An-laf and Il-ling

43

Meno mosso

ritard.

Un poco più mosso

To-geth-er where sun and wind lured,

To-geth-er where sun and wind lured,

To-geth-er where sun and wind lured,

To-geth-er where sun and wind lured,

Un poco più mosso

Love's joy all their be-ing was fill-ing,

Love's joy all their be-ing was fill-ing,

Love's joy all their be-ing was fill-ing,

Love's joy all their be-ing was fill-ing,

ritard.

44 *Meno mosso*

Love's peace all their sigh - - ings had cured. \_\_\_\_\_

Love's peace all their sigh - - ings had cured. \_\_\_\_\_

Love's peace all their sigh - ings had cured. \_\_\_\_\_

Love's peace all their sigh - ings had cured. \_\_\_\_\_

44 *Meno mosso*

*mf* They lay croon-ing staves to each

*mf* They lay croon-ing staves to each

*mf* They lay croon-ing staves, They

*mf* They lay croon-ing staves, They

oth- - -er From out some late

oth- - -er From out some late

lay croon-ing staves to each oth- - -er From

lay croon-ing staves to each oth- - -er From

song he had writ: Love's

song he had writ: Love's

out some late song he had writ: Love's

out some song: Love's

peace all their sigh- - - ings had

peace all their sigh- - - ings had

peace all their sigh- - - ings had

peace all their sigh- - - ings had

(45) Tempo I

cured.

cured.

cured.

cured.

(45) Tempo I  
Horns (closed)

cured.



(46)

quasi Recit.

Recit.

"By O - din!"

cried Ha - li - gar,

"By O - din!"

cried Ha - li - gar,

"By O - din!"

cried Ha - li - gar,

(48)

"By O - din!"

cried Ha - li - gar,

*colle voci**a tempo*

"smoth-er Death on him as he doth sit!"

"smoth-er Death on him as he doth sit!"

"smoth-er Death on him as he doth sit!"

"smoth-er Death on him as he doth sit!"

*accel.*

(47) Scarce said, when a  
 Scarce said, when a  
 Scarce said, when a  
 Scarce said, when a

(47) *fff*

show-er of ar-rows Fled them-ward -  
 show-er of ar-rows Fled them-ward -  
 show-er of ar-rows Fled them-ward -  
 show-er of ar-rows Fled them-ward -

(48) *Meno mosso*  
 they sang on; *rit.*  
 they sang on; *rit.*  
 and still they sang on, they sang on; *rit.*  
 and still they sang on, they sang on; *rit.*

(48) *Meno mosso*  
 they sang on; *rit.*  
*morendo*

(49) *a tempo*

*a tempo* *a tempo* *a tempo* *a tempo*

The The The The

life which seemed scarce worth a

life which seemed scarce worth a

life which seemed scarce worth a

life which seemed scarce worth a

spar - - - - - row's Sur - - - - -

spar - - - - - row's Sur - - - - -

spar - - - - - row's Sur - - - - -

spar - - - - - row's Sur - - - - -

vives, and the ar - - rows clang

vives, and the ar - - rows clang

vives, and the ar - - rows clang

vives, and the ar - - rows clang

on! Per - -

on! Per - -

on! Per - -

on! Per - -

*marcato*

*marcato*

*marcato*

*marcato*

haps some god guard - ed the bir - ling From

haps some god guard - ed the bir - ling From

haps some god guard - ed the bir - ling From

haps some god guard - ed the bir - ling From

50

dev - ils foul churls serv - ing Hate, Cloud

dev - ils foul churls serv - ing Hate, Cloud

dev - ils foul churls serv - ing Hate, Cloud

dev - ils foul churls serv - ing Hate, Cloud

51 *rit.*

hid - den and fu - tile bolts hurl - ing - Sure, *rit.*

hid - den and fu - tile bolts hurl - ing - Sure, *rit.*

hid - den and fu - tile bolts hurl - ing - Sure, *rit.*

51 hid - den and fu - tile bolts hurl - ing - Sure, *rit.*

52

love - gods for - fend - ed ill - fate!

love - gods for - fend - ed ill - fate!

love - gods for - fend - ed ill - fate!

52

love - gods for - fend - ed ill - fate!

53 *a tempo* *ff* For, by a wild whirl of waves

*a tempo* *ff* For, by a wild whirl of waves

*a tempo* *ff* For, by a wild whirl of waves

*a tempo* *ff* For, by a wild whirl of waves

53 *a tempo* For, by a wild whirl of waves

53 *a tempo*

neigh - - - bored, And

neigh - - - bored, And

neigh - - - bored, And

neigh - - - bored, And

men - - - aced by cur - - - rent and

men - - - aced by cur - - - rent and

men - - - aced by cur - - - rent and

men - - - aced by cur - - - rent and

men - - - aced by cur - - - rent and

men - - - aced by cur - - - rent and

men - - - aced by cur - - - rent and

men - - - aced by cur - - - rent and

men - - - aced by cur - - - rent and

rock, by

rock, by

rock, by

rock, by

54

rock,

rock,

rock,

rock,

54 *furioso*

*con tutta forza*

55

*cresc. poco a poco*

Though sail - ors and

*cresc. poco a poco*

Though sail - ors and

*cresc. poco a poco*

Though sail - ors and

*cresc. poco a poco*

55

Though sail - - ors and

*cresc. poco poco*

oars - men all la - bored, The

oars - men all la - bored, The

oars - men all la - bored, The

oars - men all la - bored, The

war - - boat be - came a dull

war - - boat be - came a dull

war - - boat be - came a dull

war - - boat be - came a dull



block! block! block! block!

And up in the And up in the

The wa - ter had fac - es which mocked,  
The wa - ter had fac - es which mocked,  
air seemed grimlaugh-ter, And sin - u - ous  
air seemed grimlaugh-ter, And sin - u - ous

(57)

Hands rose, — and the fu - tile boat  
Hands rose, — and the fu - tile boat  
forms fol - low'd af - ter, "Haste! turn ye the

rocked. "Turn the hav-el, And steer — ye the gods' way straight  
rocked. "Turn the hav-el, And steer — ye the gods' way straight  
im - po-tent hav-el, And steer ye the  
im - po-tent hav-el, And steer ye the

back! straight back! For us is that one way to  
back! straight back! For us is that one way to  
gods' way — straight back! For us is that one way to  
gods' way — straight back! For us is that one way to

(58)

trav - el - The gods - themselves point it - a -

trav - el - The gods - themselves point it - a -

trav - el - The gods - themselves point it - a -

trav - el - The gods - themselves point it - a -

*molto rit.**con tutta forza* (59) **Grandioso**

lack! For peace is more

lack! For peace is more

lack! For peace is more

lack! For peace is more

strong than all war - ring, And love is more

strong than all war - ring, And love is more

strong than all war - ring, And love is more

strong than all war - ring, And love is more

might - y than hate. Can you

might - y than hate. Can you

might - y than hate. Can you

might - y than hate. Can you

60 keep the wild ea - gle from

60 keep the wild ea - gle from

soar - - - ing, Or keep the wild

soar - - - ing, Or keep the wild

soar - - - ing, Or keep the wild

soar - - - ing, Or keep the wild

61 Un poco più mosso

dove from its mate?

dove from its mate?

dove from its mate?

dove from its mate?

And,

And,

61 Un poco più mosso

A song on their

A song on their

lo! as they turned from disaster, A song on their

lo! as they turned from disaster, A song on their

62 *va bassa* Lento

rit.

rit.

rit.

rit.

62 Lento

Harp passages

ters the Mas - ter, O, Love is the King of

ters the Mas - ter, O, Love is the King of

ters the Mas - ter, O, Love is the King of

ters the Mas - ter, O, Love is the King of

*rit.*

*coll'8ve*

the world!"

the world!"

the world!"

the world!"

*più mosso*

63

8

*rit.*

*Adagio*

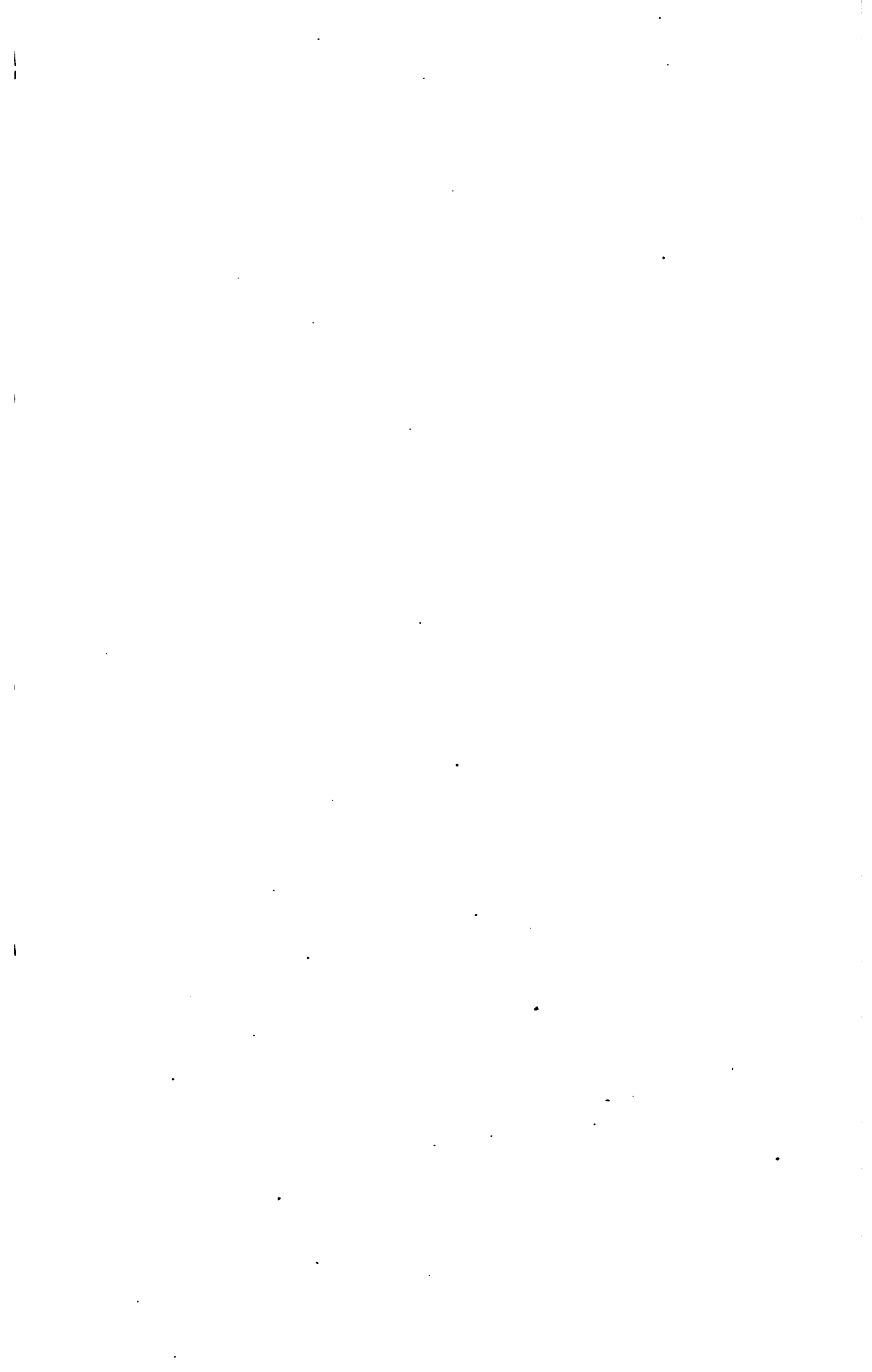
*fff*

*pp*

*fff*

19448













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